

PARKE HUNTER'S

BANJO STUDIES.

Introducing the modern styles of playing and a new combination of exercises.

Also containing the Major and Minor Scales with the fingering correctly marked.



Exercises in Rapid Shifting and scale studies for the Barré.

Harmonics Natural and Artificial Together with the **TREMOLO** in all its various forms.

A Work conducive to equality of finger power, ease, expression and broadness of tone.

THE WHOLE BY
PARKE HUNTER.

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PARKER HUNTER'S

1

ARTISTIC BANJO STUDIES.

THE GENERAL PRINCIPLES OF ALTERNATE PICKING.

In all rapid passages alternate picking should be used. By observing properly the governing principles in regard to the preliminary exercises, the difficulty of playing and rendering solos with ease and rapidity will be modified considerably.

RULES AND SIGNS FOR RIGHT HAND FINGERING.

Use the thumb for the 5th, 4th, 3rd, and 2nd, strings.

SIGNS. *FIRST FINGER*.....+
SECOND FINGER.....+ or :
THUMB.....+
FINGER GLIDE.....+
THUMB GLIDE.....+ +

EXAMPLE.

Of alternate fingering using the first finger on the 1st, 2nd, 3rd, and 4th, strings.



EXERCISE.

The following is a most effective exercise in alternate picking on the first string, as an accompaniment to the Bass Solo.



² The following exercises should be well practised before proceeding to the exercises and scales in alternate picking.

No. 3.

When the above can be played smoothly, proceed with the following exercise in "Triplets."

No. 4.

Play the following exercise evenly, and gradually increase the tempo as played each time.

No. 5.

THE GLIDE.

3

In this movement the fourth and third strings are played by one stroke of the thumb. It is indicated thus:— $\{-\}^+$ or $|^+$ or $(^+$ for the thumb, and $|^-$ or $(^-$ for the first finger and may be employed between any two adjacent strings.

EXAMPLE.

AS WRITTEN. 

NO 6

AS PLAYED. 


EXERCISE ON THE THUMB GLIDE.


NO 7. 

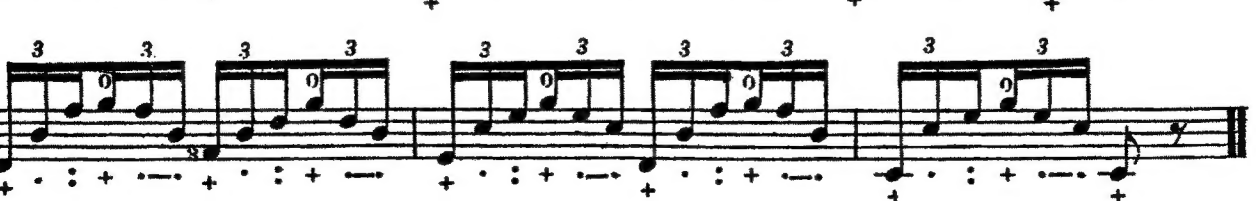
2 PB 

THE FIRST FINGER-GLIDE.

The following is the first finger-glide. This is very effective in variations, arpeggios etc: The tip of the first finger must glide from the first to the second string in one stroke, taking care that in doing so the time is strictly kept.

NO 8. 





FOR THE FIRST-FINGER GLIDE

№ 9

[illegible]

THE FIRST FINGER—GLIDE.

No 10

The musical score consists of ten staves, each containing four measures of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The music features a series of eighth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 0, 1, 2, and 3 above the notes. Articulations, including slurs and accents, are used throughout. Specific markings include '5P' (5th position) on the second staff, '2B' (2nd breath) on the fourth staff, and '3' (3rd breath) on the sixth staff. The score is labeled 'No 10' at the beginning.

THE HAMMER SLUR.

This effect is obtained by striking a string with the tip of a left hand finger. Example:—

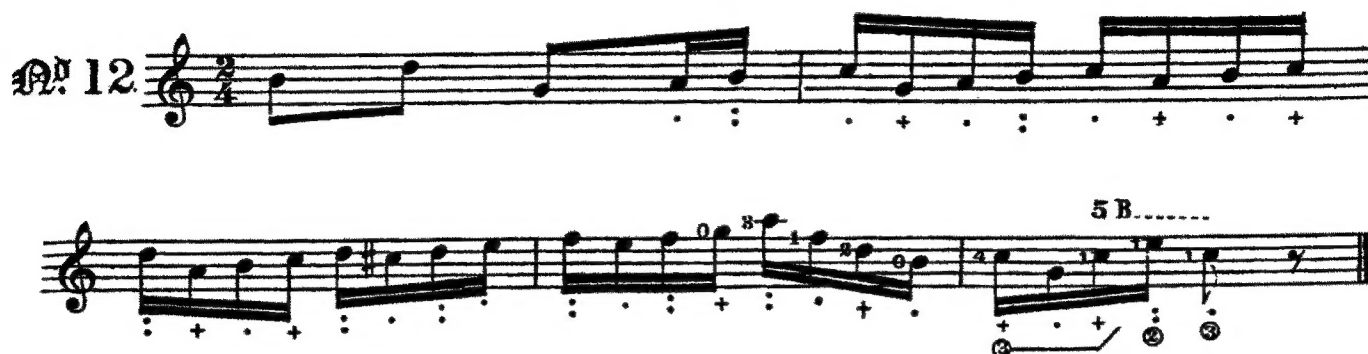
Ex. 11

RH LH RH LH RH LH RH LH

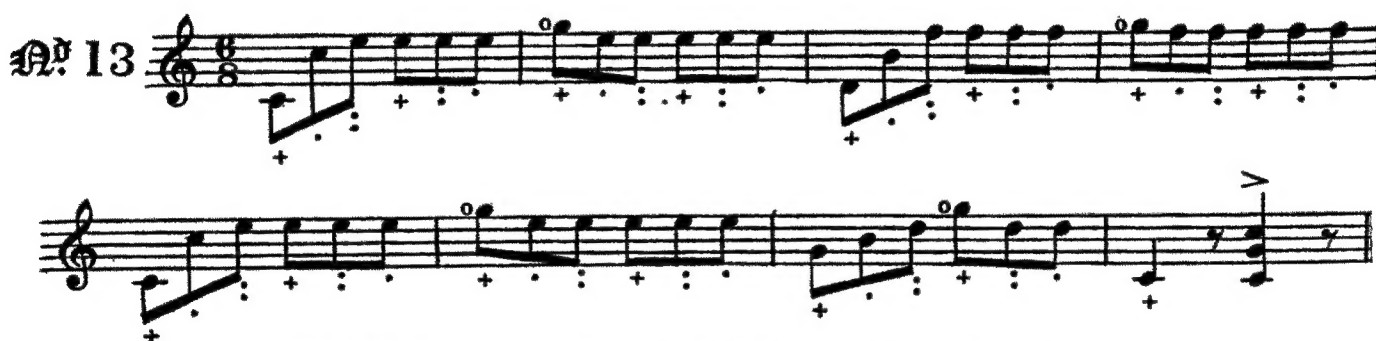
2B 1 3 1 2 1 4 1 3 1 2 1 2 2PB 4

HAYDN'S GIPSY RONDO.

For exercising the second finger on the second string.



Introducing the thumb on the first string. (Right Hand Triple Fingering)



EXAMPLE OF CROSS-PICKING.

The next example illustrates the manner of crossing the finger and thumb. This is convenient in many solos but is opposed to strict or proper alternate picking. The sign * is placed between the cross picked notes.



The same example showing how it could be played by the "pass" or "glide" with the thumb and first finger.



MAJOR SCALES.

C. MAJOR.



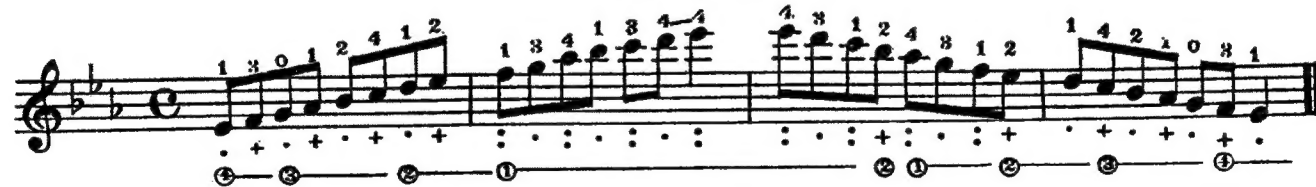
D \flat . MAJOR.



D. MAJOR.



E \flat . MAJOR.

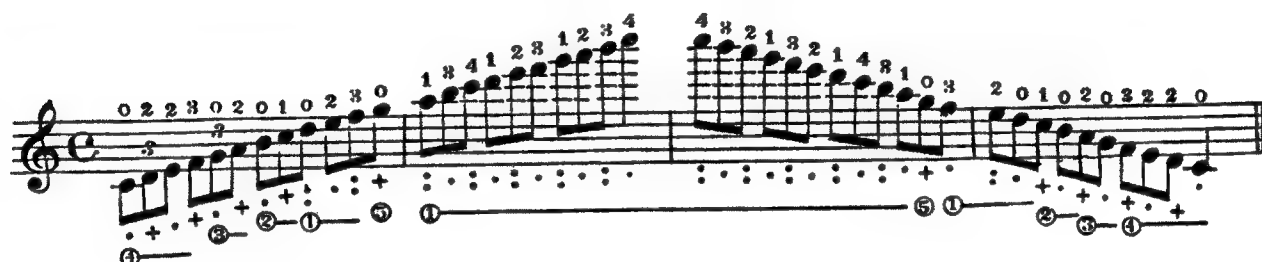
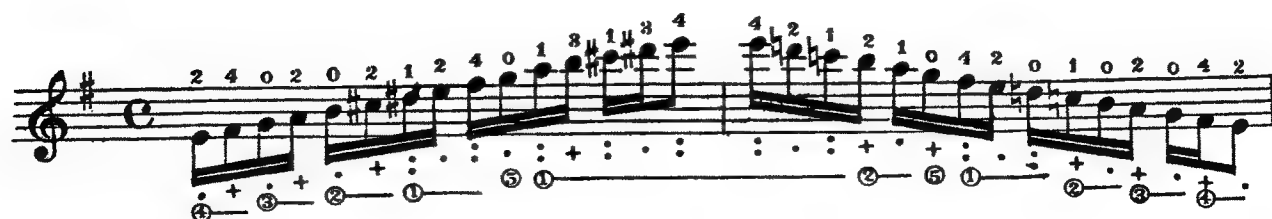


E. MAJOR.



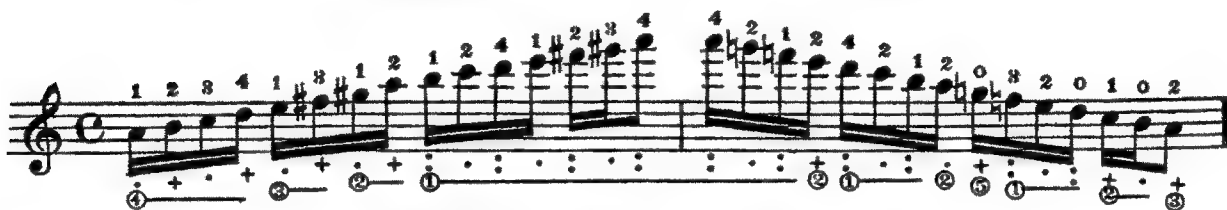
F. MAJOR.



B \flat . MAJOR.**B. MAJOR.****C. MAJOR.****MINOR SCALES.****C. MINOR. (RELATIVE TO E \flat . MAJOR.)****D. MINOR. (RELATIVE TO F MAJOR.)****E. MINOR. (RELATIVE TO G. MAJOR.)**

F. MINOR. (RELATIVE TO A \flat MAJOR.)G. MINOR. (RELATIVE TO B \flat MAJOR.)

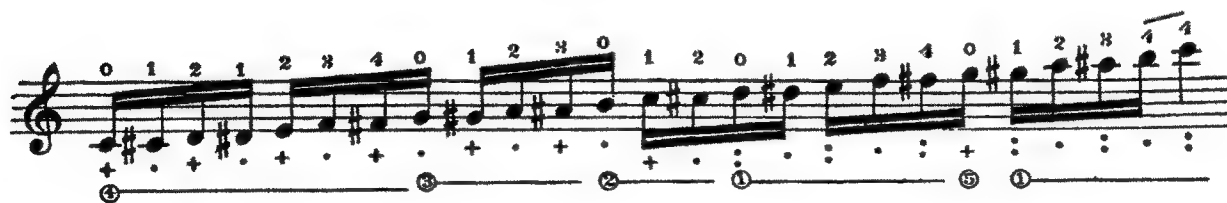
A. MINOR. (RELATIVE TO C. MAJOR.)



B. MINOR. (RELATIVE TO D. MAJOR.)



CHROMATIC SCALE.



DAILY EXERCISE

TO DEVELOPE VELOCITY IN BOTH HANDS.

MEMORIZE.

No. 16.

The following exercise is specially designed to train the fingers of the right hand to change to different strings rapidly and accurately.

No. 17

This page contains ten staves of musical notation for guitar. The notation is written in treble clef and includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The second staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The third staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The fourth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The fifth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The sixth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The seventh staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The eighth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The ninth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

The tenth staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are also some special markings like '5.P.', '9.P.', '6.P.', '2.P.B.', and '8.P.'.

EXERCISE FOR KEEPING SINGLE FINGERS DOWN.

Hold 2nd finger down 3rd finger simile.....

No. 18.

The musical score for Exercise No. 18 consists of ten staves of music in 2/4 time. The key signature is one flat (B-flat). The score is divided into two main sections: the first section, labeled 'Hold 2nd finger down', and the second section, labeled '3rd finger simile'. The first section includes staves 1 through 6, and the second section includes staves 7 through 10. The score features various fingerings and articulations, with specific instructions for the 2nd and 3rd fingers. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is written for a single melodic line, with the bass clef and a key signature of one flat.

FOR HOLDING DOWN THE FOURTH FINGER.

For strengthening the fingers of the left hand. Keep the fourth finger down.

No. 19.

The musical score for No. 19 is written for the left hand in 2/4 time. It consists of ten staves of music. The key signature is one sharp (F#). The score includes various fingerings (0, 1, 2, 3, 4) and techniques (X, ②, ③, ④) to strengthen the fourth finger. The music is composed of eighth and sixteenth notes, often beamed together. The first staff has a key signature change to two sharps (F# and C#) for the second measure. The score ends with a double bar line and a repeat sign.

EXERCISE INTRODUCING CHROMATIC FINGERING.

The following exercise should be well studied, as it is invaluable for the fingers of both hands. The fingering, which is fully marked, should be carefully observed, as it is the only way to acquire rapidity and ease, and a finished style of playing.

Op. 20

The exercise is divided into two parts: 9P (9th Part) and 1P (1st Part). The notation includes fingerings (0-4) and articulation marks (+, :). The exercise is designed to develop chromatic fingering technique for both hands.

9P 2 1 2 1 2 1 2 1 1 3 1 5P 3 0 3 2 0 1 0 1 0 1 0

2 3 0 1 0 2 0 3 2 1 2 3 2 1 4 1 0 2

2 1 2 3 2 1 3 1 0 2 1 2 3 2 1 3 1

2PB 1 2 1 1 1 3 2 1 2 1 2 4 2 1 2 0 0 4

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 0

0 1 2 3 2 1 0 1 2 3 2 1 0 1 2 0 1 2 3 4 0 4 0 2

1 2 3 0 3 2 1 2 3 0 3 2 1 2 3 0 1 2 4-4 4 2 1

1 2 3 4 2 1 1 2 3 4 3 1 0 3 2 1 0 3

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 0

0 1 2 3 2 1 0 1 2 3 2 1 0 1 2 0 1 2 3 4 0 4 0 2

1 2 3 4 2 1 6 1 2 3 2 0 0 1 2 0 1 0

0 4 1 0 4 3 2 1 0 0 4 1

EXERCISE IN QUICK PASSAGES. BARRÉ AND SHIFTING.

No 21.

The musical score consists of ten staves of music, each containing various technical exercises for guitar. The exercises are labeled with numbers and abbreviations indicating specific techniques:

- Staff 1:** 12.P.B. (3 1 2 1 3), 1.P., 12.P.B. (4 3 1 2 1), 9.P. (4 2 1 2 1), 0.
- Staff 2:** 12.P.B. (3 1 2 1 3), 1.P., 14.P.B. (1 2 1 2 1), 2.P.B., 12.P.B. (4 3 1 2 1), 3 2 0 0 2.
- Staff 3:** 9.P.B. (1 0 3 0 4), 2 1 1 1 1, 1 2 2 2 1 4, 9.B., 12.P. (1 2 1 4), 1 0 3 0 4, 2 1 1 2 1 4.
- Staff 4:** 1.P. (2 1 3 1), 5.P. (1 2 2 1), 1 0 3 0 4, 9.B. (1 2 1 4), 1.P. (2 1 3 1), 5.P. (1 2 2 1), 13.P. (1 2 2 1 3).
- Staff 5:** 14.P.B. (1 2 1 2 1), 2.P.B., 12.P.B. (4 3 1 2 1), 3 2 0 0 2, 1 0 3 0 4, 2 1 1 1 1, 9.P.B. (1 2 1 4).
- Staff 6:** 9.P.B. (1 2 2 1 4), 17.P.B., 12.P.B. (4 3 1 2 1), 3 2 0 0 2, 12.P.B. (4 3 1 2 1), 12.P.B. (4 3 1 2 1).
- Staff 7:** 12.P. (4 3 1 2 1), 17.P.B. (1 2 1 2 1), 3 1 3 1 3 1 0, 12.P.B. (4 3 1 2 1).
- Staff 8:** 12.P.B. (4 3 1 2 1), 17.P.B. (1 2 1 3 1), 14.P. (1 0 3 2 0 1).

FLORID PASSAGES ON THE BARRÉ.

19

VIVACE.

7.P.B.

7P

No 22



4.P.B.



2.P.



9.P.



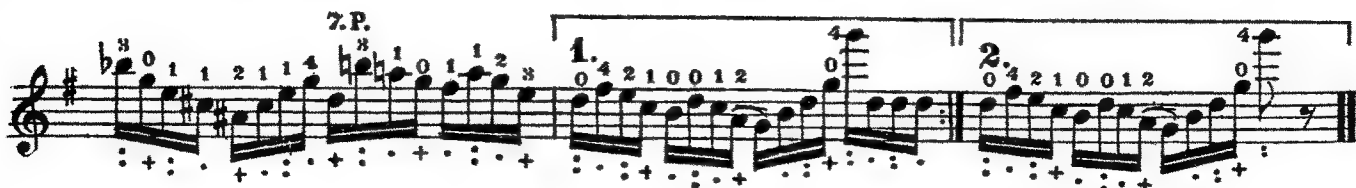
7.P.B.



4.P.B.



7.P.



ON RAPID SHIFTING.

Op. 23.

17.PB. 12.PB.

INTERVALS.

21

SCALE IN THIRDS.

No 24.

Exercise No. 24, Scale in Thirds, G major, common time. The exercise consists of two staves. The first staff shows the ascending scale in thirds, and the second staff shows the descending scale in thirds. Fingerings are indicated by numbers 1 and 2 above the notes. The piece ends with a double bar line and a repeat sign.

SECOND SCALE IN THIRDS.

No 25

Exercise No. 25, Second Scale in Thirds, G major, common time. The exercise consists of six staves. The first staff shows the ascending scale in thirds, and the subsequent staves show the descending scale in thirds. Fingerings are indicated by numbers 1 and 2 above the notes. The piece ends with a double bar line and a repeat sign.

SCALE IN SIXTHS.

In the following exercise the highest notes are stopped with the fourth finger of the left hand with the few exceptions which are marked.

No. 26

Exercise No. 26 is a scale in sixths, consisting of two staves. The first staff shows an ascending scale, and the second staff shows a descending scale. The notes are marked with fingerings (1-4) and the highest notes are marked with a '4' above them, indicating they are stopped with the fourth finger of the left hand.

SECOND SCALE IN SIXTHS.

No. 27

Exercise No. 27 is a second scale in sixths, consisting of six staves. The first staff shows an ascending scale, and the subsequent staves show various patterns of ascending and descending scales. The notes are marked with fingerings (1-4) and the highest notes are marked with a '4' above them, indicating they are stopped with the fourth finger of the left hand.

OCTAVES.

23

FIRST EXAMPLE.

Nº 28.

SECOND EXAMPLE

Nº 29

EXERCISE IN OCTAVES.

Nº 30

EXERCISE IN TENTHS.



OCTAVES AND TENTHS.



OCTAVES WITH THE BASS STRING TUNED TO D.



EXAMPLE.

* EXTRACT FROM "ON THE MILL DAM"

Tune 4th string to D.

Arr by J. E. DALLAS.



EXERCISE.

25

Tune 4th string to D.



AN EXAMPLE OF PLAYING IN OCTAVES. FROM LISZT'S SECOND RHAPSODY.

PRESTO.

Op. 36

ff

17 PB

fff

OCTAVES, THIRDS AND SIXTHS.

EXERCISE.




EXAMPLE FROM LISZT'S SECOND RHAPSODY.

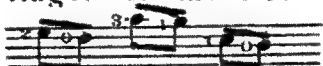
VIVACE.

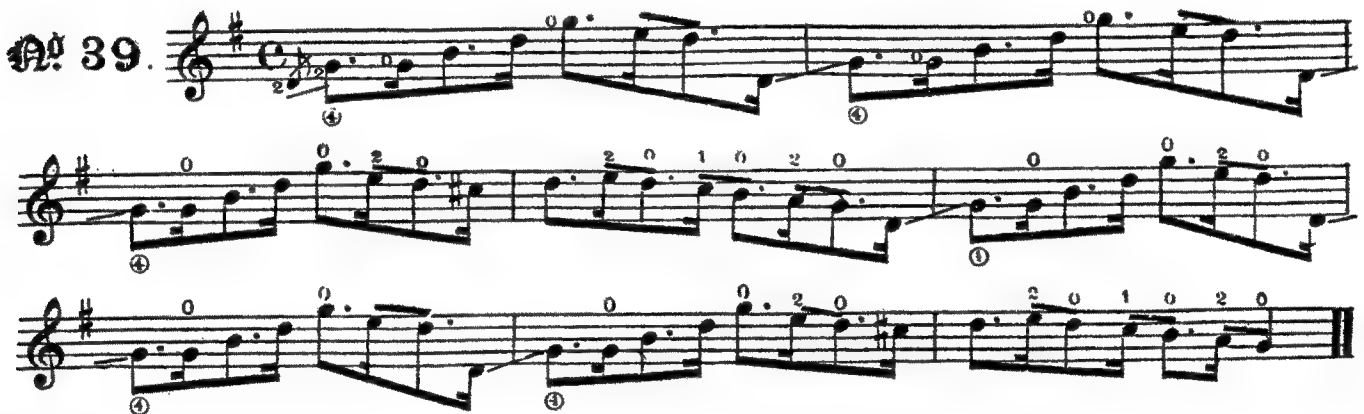
No 38.

THE DIFFERENT EFFECTS OBTAINABLE.

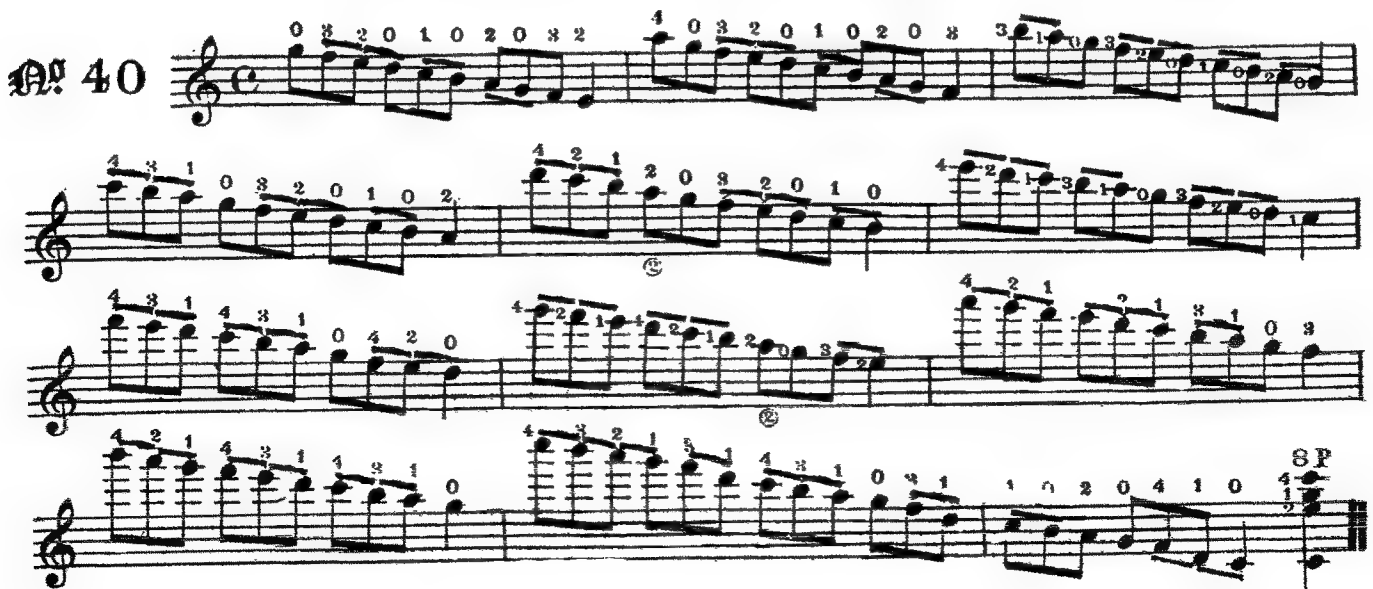
SLIDE AND SNAP.

THE SLIDE is gliding down or up a string with the tip of a left hand finger, while the string is vibrating. This is most effective on the 3rd and 4th strings, it is indicated thus:—  make the note D. in the usual way, and while it is vibrating slide the finger up to G. on the 7th fret same string. This should be practised until the notes are perfectly sustained.

THE SNAP is performed by pulling a string with a finger of the left hand to facilitate the execution of rapid passages. Example:— 

EX. 39. 

EXERCISE IN TRIPLETS.

EX. 40 

ON SNAPPING.

ALLEGRO.

10PB

5PB

41

5PB

10PB

5PB

5P

4P

5PB

9P

6P

3PB

5P

4P

9P

7PB

1

2

D.C.

FINE.

ADVANCED EXERCISE.

Introducing the Finger glide, Thumb-glide, Snap, Slur, various alternatings between the thumb and finger, and chromatic left hand fingering. *A.H. NASSAU-KENNEDY, I.S.M.*

Op. 42. *ALLEGRO.*

The musical score is written in 6/8 time and consists of eight staves. The tempo is marked *ALLEGRO.* The score includes various technical exercises such as finger glides, thumb glides, snaps, slurs, and chromatic left hand fingering. Fingerings are indicated by numbers 1-4 above notes. Pedal points (PB) and slurs are marked above specific measures. The score ends with a double bar line and a fermata.

Staff 1: 5PB, 8P, 12P, 17PB

Staff 2: 15PB

Staff 3: 5PB, 8P, 12P, 5PB, 9PB

Staff 4: 5PB, 8P, 12P, 17PB

Staff 5: 15PB

Staff 6: 2B, 6P, 2PB

Staff 7: (continuation of the exercise)

EXERCISE ON THE DOUBLE SNAP.

The notes in the following exercise are made by snapping them with the third or fourth finger.

EX. 43

Exercise 43 consists of four staves of music in 2/4 time. The notation features double notes (snaps) with fingerings indicated above them. The first staff is labeled "5P 1P". The second and fourth staves are labeled "8P 7P" and "5P 4P" respectively. The music is written in treble clef with a key signature of one sharp (F#).

THE CARNIVAL OF VENICE

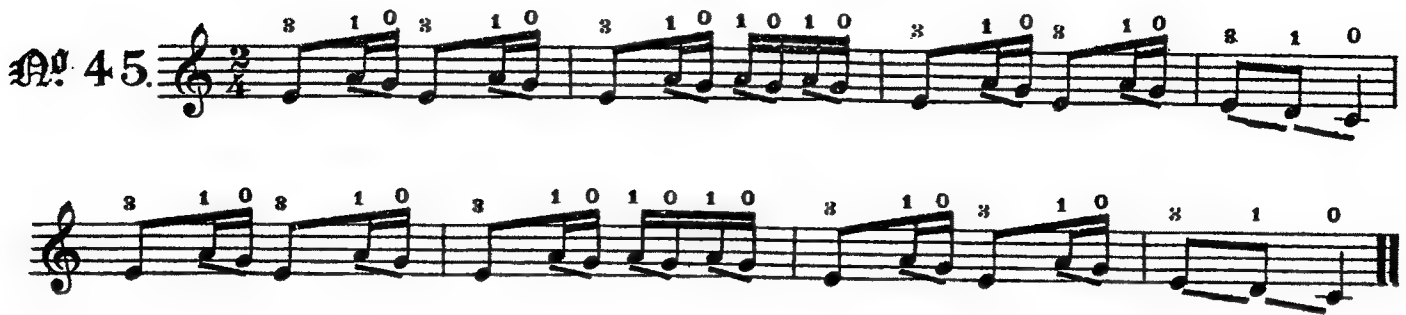
This is inserted here as an exercise for the left hand fingers only, the double notes being obtained by snapping them with the finger.

EX. 44

Exercise 44 consists of four staves of music in 8/8 time. The notation features double notes (snaps) with fingerings indicated above them. The music is written in treble clef with a key signature of one sharp (F#).

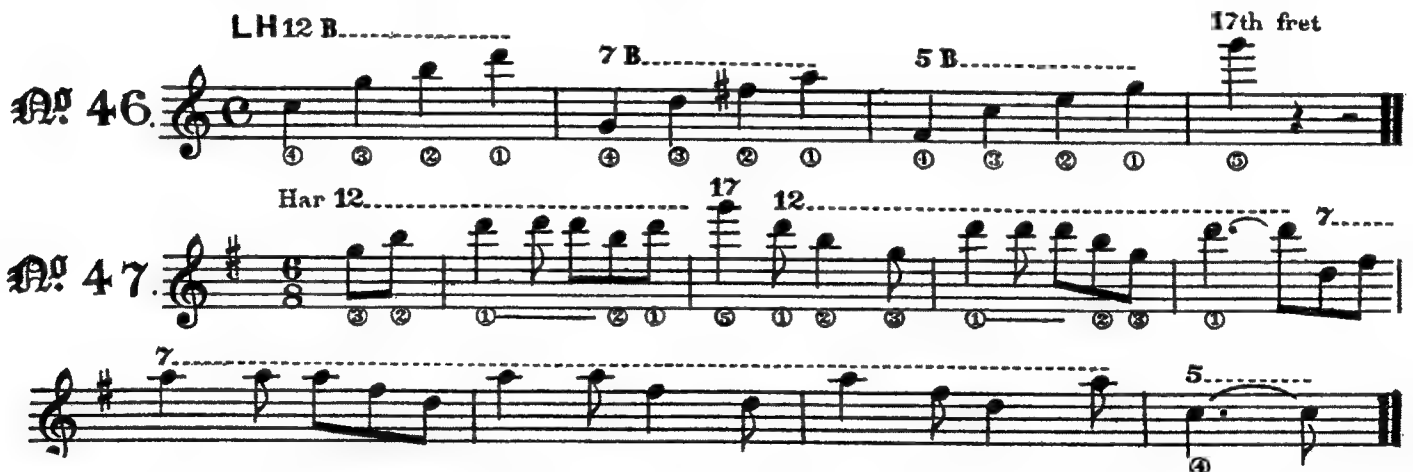
THE HAMMER SLUR AND SNAP. LEFT HAND ONLY.

31



LEFT HAND HARMONICS.

Harmonics are bell-like tones produced at certain frets by a finger of the left hand. The finger must be placed exactly over the fret and the string played as usual with the right hand. They are effective only at the 12th, 7th, 5th, and 19th frets. The sounds produced at the 19th fret are the same as at the 7th, the latter being more generally used except with regard to the fifth string, on which the Harmonic note is at the 17th fret.




FIRST MOVEMENT "FROM FUN ON THE WABASH."

PARKE HUNTER.



* RIGHT HAND HARMONICS.

Right Hand Harmonics are made twelve frets from the note that is stopped by the left hand finger. The mode of making the Harmonic, for example:— stop the note A. on the second fret of the third string in the usual way with the second finger of the left hand,  then, twelve frets away (which would be the fourteenth fret on the Banjo) place lightly the tip of the first finger of the right hand, pointing up the string towards the left hand, then strike the string with the thumb underneath the right hand, take the finger off the string immediately the note is struck, which will produce the Harmonic note.

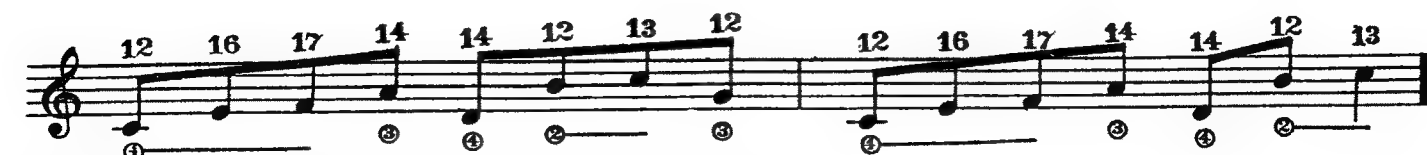
PRELUDE.



SCALES.



THE BELLS.



RIGHT HAND HARMONICS IN CHORDS.

33

The notes are stopped in the usual manner with the left hand and the Harmonic note with the thumb and first finger of the right hand, the lowest note is the Harmonic note and the higher note is pulled by the second or third finger the same time as the Harmonic note is played with the thumb.

A STUDY IN RIGHT HAND HARMONICS WITH ONE STRING ACCOMPANIMENT.

No 54

12 13 12 14 16 12 14 16 13 12 14 16 12 14

12 13 12 12 14 12 13 14 12 12 14 14 12 12

12 13 12 12 14 16 12 14 12 13 12 12 14 16 12 14

12 13 12 12 14 12 13 14 12 16 17 12 12 12 12

HARMONICS IN THIRDS.

No 55

12 13 12 14 16 12 14 16 13 12 14 16 12 14

HARMONICS IN SIXTHS.

No 56

12 13 12 14 16 12 14 16 13 12 14 16 12 14

PRELUDE.

Op. 57

12 14 16 17 18 14 12 14 12 17 16 14 12 12

PARKE HUNTER.

No. 58 **PARKE HUNTER.**



12 16 17 12 12 14 17 16 14 12 12

EXTRACT FROM "BLUE BELLS OF SCOTLAND"

35

PARKE HUNTER.

Op. 59

Handwritten musical score for 'Blue Bells of Scotland' by Parke Hunter. The score is written on five staves in treble clef with a common time signature (C). The music features a series of chords and single notes, with fingerings indicated by numbers 1-5. Above the staves, there are labels: 5B, 3P, 14, 12, 14, 3P, 5P, 16, 16, 17, 14. The score is marked with a circled 3 at the beginning of each staff and a circled 4 at the end of the fifth staff.

EXTRACT FROM "THE MOCKING BIRD."

PARKE HUNTER.

Op. 60

Handwritten musical score for 'The Mocking Bird' by Parke Hunter. The score is written on three staves in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music features a series of chords and single notes, with fingerings indicated by numbers 1-5. Above the staves, there are labels: 12, 13, 15, 14, 15, 12, 17, 15, 15, 13, 15, 17, 15. The score is marked with a circled 3 at the beginning of each staff and a circled 4 at the end of the third staff.

* Published full music size. No. 308. D.A.B. price $1\frac{3}{4}$ nett. by post $1\frac{5}{8}$.

** Published full music size. No. 316. D.A.B. price $1\frac{3}{4}$ nett. by post $1\frac{5}{8}$.

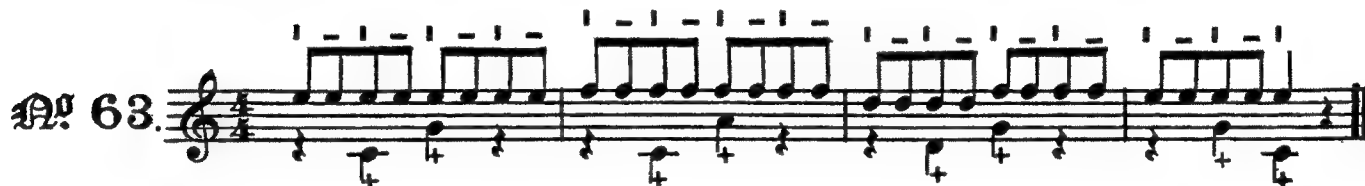
* S O S T E N U T O

Sostenuto is obtained by striking the string backwards and forwards with the tip of the first finger. Place the fourth finger of the right hand on the vellum, so that the first finger is straight over the first string.

FINGERING SIGNS.

The down stroke. Striking away from the palm of the hand. | or u

The up stroke. Striking towards the palm of the hand. — or A



* See Modern Banjo School. 1904 edition.

№ 66 *simile.*


№ 67 *simile.*

№ 68 *simile.*

№ 69 *simile.*

№ 70 *simile.*

A I R.

The highest notes, with the stems turned upwards, are played *Sostenuto* the lowest notes written thus  are played with the thumb pass.

ANDANTE.



Op. 71

5 P 4 P 5 P 12 P

4 P 8 P 4 P 3 P

10 P 6 P 4 P 5 P

5 P 4 P 5 P 11 P

4 P 5 P 4 P 7 P

12 P 10 P 8 P

This musical score is for guitar and consists of eight staves. The notation includes various fretting and picking techniques indicated by numbers and letters above the notes.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains several measures with notes and rests. Above the first measure is "5 P" (5th fret, pick). Above the second measure is "4 P" (4th fret, pick). Above the third measure is "5 P" (5th fret, pick). Above the fourth measure is "12 P" (12th fret, pick). The staff ends with a double bar line.
- Staff 2:** Continues the melody with notes and rests.
- Staff 3:** Continues the melody with notes and rests.
- Staff 4:** Continues the melody with notes and rests.
- Staff 5:** Continues the melody with notes and rests.
- Staff 6:** Continues the melody with notes and rests.
- Staff 7:** Continues the melody with notes and rests.
- Staff 8:** Continues the melody with notes and rests. It ends with a double bar line.

The score includes various musical notations such as treble clefs, key signatures, notes, rests, and dynamic markings. The fretting and picking techniques are indicated by numbers (1-5) and letters (P for pick) above the notes.

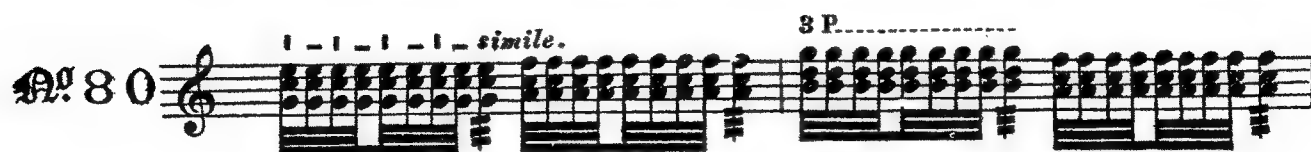
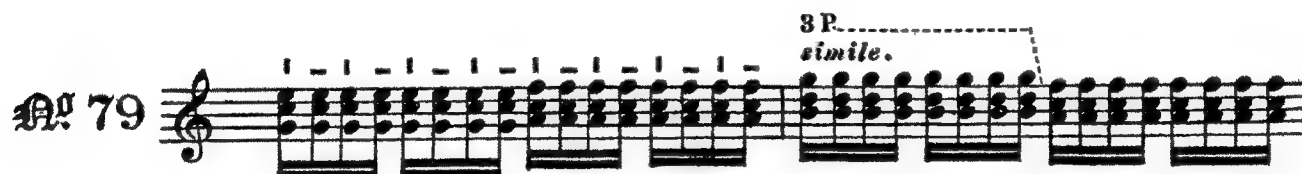
SOSTENUTO ON THE SECOND, THIRD AND FOURTH STRINGS.

In the following exercise Sostenuito is played on the second string. Rest the tip of the second finger on the first string, and the tip of the thumb on third string. Press both strings down slightly below the level of the other strings. This will enable the student to get a strong tremolo, without touching the other strings.





SOSTENUTO ON THREE STRINGS.



SOSTENUTO ON THE SECOND AND THIRD STRINGS.

Rest the second finger on the first string and the thumb on the fourth and press down as previously described.



SOSTENUTO ON THE THIRD AND FOURTH STRINGS.

Rest the second finger on the second string and the thumb on the fifth string.



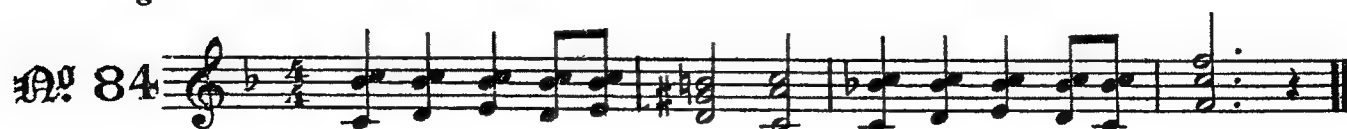
SOSTENUTO ON THE THIRD, FOURTH AND FIFTH STRINGS.

Sostenuto on the third, fourth and fifth strings, resting the second finger on the second string.



SOSTENUTO ON THE SECOND, THIRD AND FOURTH STRINGS.

Rest the second finger on the first string and the thumb on the fifth string.



4-3

Arr by PARKE HUNTER.

Arr. by PARKE HUNTER.

85

ANDANTE.

11

ROMANCE.

ANDANTE MODERATO.

Nº 86

3rd & 4th strings.

7 PB----- 4 PB₂

7 PB----- 4 PB₂

Q P 10 B 5 P

6 P 7 B 11 P 6 P 5 P

9P-----

10B

5P

9P

12P

8P

5PB

7PB-----

4PB

7PB-----

4PB₂

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